Modernists in (New) Mexico

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This exhibition was organized by Cynthia Roznoy

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Whitney Museum of American Art at Champion

Edward Hopper

El Palacio, 1946

Modernists in **(New)** Mexico

The moment I saw the brilliant, proud morning shine high up over Santa Fe, something stood still in my soul, and I started to attend....In the magnificent fierce morning of New Mexico one sprang awake, a new part of the soul woke up suddenly, and the old world gave way to a new. —D.H. Lawrence [1]

The natural drama and spectacle of the desert landscape of the Southwest attracted modernist artists and writers who found inspiration in the red rock, turquoise sky, and brilliant light of its panoramic landscape. They were also attracted to the cultural landscape, which included Native American and Spanish architecture, crafts, folk arts, and ceremonies. "Modernists in (New) Mexico" presents works by twenty-seven artists who traveled to both Mexico and New Mexico in the first half of this century. The exhibition includes paintings, drawings, prints, and photographs produced during the period between the end of the Mexican Revolution (1910–17) and the beginning of World War II and examines the variety of subject matter and stylistic diversity in landscape, portraiture, and genre scenes.

Beginning in 1915, Robert Henri, the leader of a group of New York artists known as the Ashcan School, set out in search of unexplored artistic territory, seeking new landscapes and new faces. In 1916 he made the first of several journeys to New Mexico, where he found much in the Pueblo culture to admire, especially its crafts and sense of community. Though Ashcan artists generally depicted the urban life around them, Henri was primarily a portraitist, and in Santa Fe he painted the people he encountered, such as Dieguito, the drummer of the Eagle Dance at the San Ildefonso Pueblo. Henri portrays the drummer in ceremonial dress with a drumstick in hand as he beats the staccato rhythm characteristic of the rite. Unlike Henri's earlier portraits, which are somewhat somber in palette, Dieguito is brightly colored and shows a new interest in costume, though it remains conventionally realistic. Henri, in a shift away from earlier representations of the Native American either as warrior or vanquished savage, made every attempt to avoid a nostalgic representation:

John Sloan

Indian Detour, 1927

Howard Cook

Mexican Interior, 1933

> *I was not interested in these people to sentimentalize over them, to mourn over the fact that we have destroyed the Indian...that our progress through Mexico leaves a demoralized race like the peons....I am looking at each individual with the eager hope of finding there something of the dignity of life, the humor, the humanity, the kindness, something of the order that will rescue the race and the nation....I only want to find whatever of the* great spirit *there is in the Southwest.*[2]

The early modernists rarely addressed the struggles for the cultural survival and political influence of ethnic and Native minorities. Rather, these artists most often focused their attention on the unfamiliar Southwest terrain and on the "exotic" costumes and rituals of the newly encountered culture.

John Sloan, trained as a newspaper illustrator and encouraged to paint by his friend and teacher Robert Henri, visited Santa Fe at Henri's suggestion and was immediately enraptured by the awesome landscape and cultural diversity of the area. After his first stay in 1919, he built a home, where he spent all but one summer until his death in 1951. *East at Sunset* (1921) is a view from the tower Sloan built on top of his Santa Fe studio looking toward the Sangre de Cristo ("blood of Christ") Mountains, so called because of their red color at sunset. "When I came out to New Mexico," Sloan wrote,

> *I found the small town life of the Spanish people, and I observed the religious ceremonials of the Pueblo Indians. The desert landscape with its ancient geometrical formations was of profound inspiration to me in a new chapter of work. I was carrying on ideas assimilated from study of the post-impressionists, in the New Mexico landscapes.*[3]

A Post-Impressionist sensibility, more expressive quality of line and color, and a new interest in three-dimensional space distinguish Sloan's New Mexico works. Sloan also chronicled both the mundane and ceremonial activities in Santa Fe and the surrounding pueblos. His 1927 etchings, including *Knees and Aborigines* and *Indian Detour*, offer ironic and disdainful views of tourists observing Native rituals.

Although printmaking for the most part remained a secondary artistic activity in the first half of the century, Howard Cook, Randall Davey, and John Ward Lockwood enthusiastically embraced the etching medium. Cook's *Taos Plaza* (1927) is one of a group of etchings commissioned by *Forum Magazine* to accompany Willa Cather's *Death Comes for the Archbishop*, a serialized novel of missionary faith in the New Mexican desert. Davey, a Henri disciple who took up permanent residence in New Mexico, worked outdoors, sketching and composing works that were then completed in the studio. With a light touch on the etching needle, he produced delicate images that captured the charm and simple beauties of the canyon in *Cows Drinking, New Mexico Landscape*, and *Wild Horses — Cowboy Reunion*, part of a series

produced in 1921. Lithographer John Lockwood traveled to Taos in 1926. Less interested in landscape than scenes and events of everyday streetlife, in *The Plaza, Taos* (1929), he depicted images of the intruding industrial world—automobiles, hotels, and grocery stores.

In the summer of 1923, Stuart Davis drove from New York to New Mexico on the recommendation of John Sloan. Davis spent about three months in Santa Fe. He later recalled that he

> *did not do much work because the place itself was so interesting. I don't think you could do much work there except in a literal way, because the place is always there in such a dominating way. You always have to look at it....It's a place for an ethnologist not an artist.*[4]

Davis probably had trouble painting people and ceremonies because his expressive vocabulary was moving toward abstraction. Not surprisingly, he turned to the more easily abstracted landscape. Simplified shapes of clouds, sky, mountains, and desert form the compositional unity of *New Mexican Landscape* (1923), one of two paintings he produced of a nearby vista. Small dots and quick vertical slashes of paint suggest vegetation and flora but function as abstract design elements. Both naturalistic and non-imitative colors are used; the blues, purples, pinks, terracottas, and sandy beiges capture the sunlit palette of the Southwest. While Davis had experimented with abstraction as early as 1916, the New Mexican landscape seems to have challenged his abstractionist instincts, for though he had at first sketched en plein air, he soon moved indoors. In fact, he spent much of that summer in the studio working on paintings of banal objects such as light bulbs and handsaws. There are similarities in stylistic treatment between the landscapes and the still lifes—in both, Davis favors decorative dots and slashes, open backgrounds, and undulating lines used as a framing device.

After a long automobile trip across the United States in 1925, Edward Hopper and his wife, Josephine Nivison, both Henri students, arrived in Santa Fe. Hopper wasn't sure just what he wanted to do there—he was not inclined to paint the spectacular landscape and had little interest in Native ceremonies or genre scenes. But Jo prompted him to go out with his watercolors and that summer he produced seven scenes, all subjects similar to those he had painted in the East. *Railroad Trestle in the Desert* depicts one of his favorite motifs, the railroad. *St. Michael's College, Santa Fe* recalls Hopper's paintings of Victorian homes, and *Adobes and Shed, New Mexico* reveals his interest in the effect of sunlight on simple geometric forms. Hopper never returned to New Mexico, though he did travel to Saltillo, Mexico, in 1946. City scenes of that visit, *Roofs, Saltillo* and *El Palacio*, are characteristic of Hopper's compositional style, with strong horizontal lines, deep shadows, and emphasis on geometry. Light is an essential element in all these works, from the bleached-out white light that structures *Adobes and Shed* to the cool gray-blue twilight that announces the evening in *El Palacio*.

Edward Hopper

Railroad Trestle in the Desert, 1925

Stuart Davis

New Mexican Landscape, 1923

The American modernists associated with Alfred Stieglitz and his 291 gallery in New York in the teens and twenties, particularly Marsden Hartley, John Marin, Georgia O'Keeffe, and Paul Strand, all spent time in New Mexico. They had been exposed to European modernism and knew the work of Cézanne, Matisse, and Picasso and also had ties to the European avant-garde through Mabel Dodge, an art patron who had opened her homes in Florence and then in New York to artists, writers, and musicians. The disasters of World War I prompted Dodge to turn her back on Europe and New York. Seeking a spiritual haven and inspired by books about Aztec and Mayan deities, she traveled to Taos in 1917. Writing in *Edge of the Taos Desert* and *Winter in Taos*, she identified New Mexico as the Garden of Eden.

Dodge succeeded in moving a large part of her Greenwich Village salon with her to New Mexico. Marsden Hartley, an early abstractionist, touched on many of the modernist idioms in the first decades of the century. In Europe from 1913 to 1915 he sought out the artists of the German group known as Der Blaue Reiter, whose concept of the spiritual in art and appreciation of folk art made a significant impact

on his work. Encouraged by Mabel Dodge to visit New Mexico, Hartley was excited by the region's magnificent landscape and the pageantry and splendor of Native American rituals. He stayed in the Southwest for about eighteen months, making topographic and light studies during long walks and attending tribal dances that he wrote about in his poetry. In 1922 he published an essay in the journal *Art and Archaeology*. Entitled "The Scientific Aesthetic of the Red Man," it considered the similarities and differences between the modernist and Native visions. Unlike some modernist artists, who borrowed the myths and symbols of foreign cultures without apprehending their uses and meanings, Hartley appreciated the significance of what he saw in terms of Native American rituals and as expressions of human interactions with nature. His own spiritualist bent had been reinforced by reading Jakob Böhme, a seventeenth-century German mystic who perceived physical and spiritual development as two separate realms, each with special characteristics and symbols. In the vividly colored *Morgenrot, Mexico* (1932), Hartley created a symbolic work joining native and Böhmian imagery. He used a red-colored hand to symbolize human blood, Mexico's brilliant hot sun and clay earth, and the color of Native peoples. Framed by white light indicative of purity, the large hand is encircled by seven gold spheres symbolizing various metaphysical realms. Böhme taught that the seventh realm was marked by a harmony of order and completeness, and Hartley's work suggests that this realm was accessible in the New Mexican environment. The synthesis of the spiritual and intellectual as well as the close observation of the rhythms of nature and the cycles of New Mexican life stayed with Hartley even when he returned to Europe. His memories of that period prompted the series of "recollections" (Hartley's word) that include *Morgenrot, Mexico*, which was painted in Germany.

Georgia O'Keeffe

Summer Days, 1936

John Marin, Georgia O'Keeffe, and Paul Strand were initially guests of Mabel Dodge, who lent them cars and provided housing and studio space. Marin spent the summers of 1929 and 1930 in New Mexico, where he found a sense of spiritual renewal. He bought a car and traveled throughout the desert, making sketches directly from nature in a Cubist-derived style. Though most of his production was centered on landscapes, he did record the Corn Dance ceremony in *Dance of the Santo Domingo Indians* (1929). For this watercolor, Marin worked from memory, for sketching at sacred religious ceremonies was forbidden. This dance, performed annually in August, is a large and dramatic rite—a prayer for rain in order to sustain life. The crowds in the complicated composition represent dancers and moving people. Horizontal lines are used to indicate the adobe homes and mesas that make up the static background. Radiating lines projecting from the drum reflect Marin's familiarity with Futurism and Orphism, two European avant-garde movements he had encountered during his travels abroad. Among the framing devices at each side are parallel zigzag lines called "snake lightning," the symbol for water and purpose of the ritual. The rhythmic calligraphy of this work has a spontaneity that captures the energy and dynamism of the dramatic event.

Marsden Hartley

Morgenrot, Mexico, 1932

In the summer of 1926, and again in the early 1930s, photographer Paul Strand, a Stieglitz protégé, traveled west to produce a photographic portrait of the land and its people. While nineteenth-century photographers such as Timothy O'Sullivan and Carleton Watkins had chronicled the American vista west to California and south to Nevada, Strand felt that in New Mexico he had found a new landscape mostly unknown to modernist photographers. He viewed his project as different from that of the earlier generation, who had documented the open space as part of government-sponsored surveys designed to promote economic development and expansion to the Pacific. Strand's goal was a personal one, informed by the modernist belief that the artist was the supreme individualist. He sought themes that would meet his need for self-expression. Abandoned houses and storefronts were the subjects of Strand's first works in New Mexico. *Ghost Town, Red River, New Mexico* (1930) is a straightforward shot that emphasizes the lifelessness of the simple wooden slat building, its window glass broken and its frame askew. In contrast, the enduring adobe structures,

edges rounded by the wind, endure majestically in the more abstracted *St. Francis Church, Rancho de Taos, New Mexico* (1931). Strand traveled further south to Mexico beginning in 1932 at the invitation of Mexican composer Carlos Chávez. He felt comfortable in the small villages he visited and made candid street portraits, such as *Woman and Boy, Tenancingo de Degollado, Mexico* (1933), which revealed relationships among people, their society, and the landscape.

Georgia O'Keeffe first traveled to New Mexico in 1929, prolonging her visits there throughout the 1930s. She eventually created an independent life for herself, away from her husband, Alfred Stieglitz, who had held exhibitions of her work as early as 1916. The Southwest invigorated O'Keeffe and she found new subject matter in the desert landscape, in its rocks and bones. *Summer Days* (1936) is an iconic image that speaks of the desert experience with bony contours set against the endless blue sky above the desert's red hills. O'Keeffe had identified animal bones as motifs of the desert landscape in 1939:

> *I have wanted to paint the desert and I haven't known how. I always think that I can not stay with it long enough. So I brought home the bleached bones as my symbols of the desert. To me they are as beautiful as anything I know. To me they are strangely more living than the animals walking around—hair, eyes and all with their tails switching. The bones seem to cut sharply to the center of something that is keenly alive on the desert even tho' it is vast and empty and untouchable—and knows no kindness with all its beauty.*[5]

Paul Strand

St. Francis Church, Rancho de Taos, New Mexico, 1931

The beauty of the desert also attracted Ansel Adams, who shared with nineteenth-century photographers a faith in the spiritual power of the landscape, in the grandeur of the unspoiled land. It was Alfred Stieglitz's support that gave Adams confidence to express himself through his photographic art. On an automobile trip to northern New Mexico in 1941, Adams saw a sight he was compelled to record:

> *Driving south along the highway, I observed a fantastic scene as we approached the village of Hernandez. In the east, the moon was rising over distant clouds and snowpeaks, and in the west, the late afternoon sun glanced over a south-flowing cloud bank and blazed a brilliant white upon the crosses in the church cemetery. I steered the station wagon into the deep shoulder along the road and jumped out, scrambling to get my equipment together, yelling at [the others] "Get this! Get that, for God's sake! We don't have much time!"*[6]

Adams confessed he knew he had something special with *Moonrise, Hernandez, New Mexico* (1941), which became one of his best-known works. Graduated shades of gray from black to white layer the nighttime sky as it descends on the mountain peaks still visible in the twilight. Held as if in suspension, the full moon centers the composition, with the village of Hernandez in the foreground. The gray dusk shades the adobe and wood buildings, but these signs of life are contrasted by the many gravestones and crosses that precede the viewer to the village.

Ansel Adams

Moonrise, Hernandez, New Mexico, 1941

Edward Weston

Pulqueria, Mexico, 1926

In New York in 1922, photographer Edward Weston met Paul Strand and Alfred Stieglitz, who encouraged him in his evolution from soft-focus pictorialism to hard-edged clarity. He traveled to Mexico later that year with Tina Modotti, then an actress and model, and became a resident, living in Tacubaya and Mexico City for about three years. In 1926 he photographed the painted exteriors of *pulquerias* (saloons). But he never photographed the interiors:

> *I have always had the desire to frequent the pulquerias, to sit down with the Indians, drink with them, make common cause with them. Two things have held me back. First most of them are dirty! I don't mind a little dirt! But even stronger is my second reason for hesitating; I feel my presence would be resented, even to the point of my landing in the street. Imagine sauntering into the pulqueria named Charros No Fifis, wearing my knickers and carrying my cane!*[7]

Pulqueria, Mexico (1926), is a close-up view of the painted storefront in Charrito. A mural advertisement makes an appeal for customers; behind trompe l'oeil curtains, a Mexican raises his glass in a toast. Standing in the flowered arroyo with his horse, the mustachioed and well-dressed cartoon character contrasts with the actual bar patron, who seems to have left the saloon in a somewhat exhausted condition. Another man, perhaps the saloon proprietor, peeps out the second-floor window to the building's right, as if to invite the passerby inside. In this intimate view of the exterior space, with no horizon and with sudden cropping at top and side,

Tina Modotti

Worker's Parade, 1926

George L.K. Morris

Indian Concretion, 1938

Weston captured the subtle balance of light and shade of the afternoon sun on the plaza. Painted decorative forms of stripes, curlicues, shadowed letters, signage and tasseled drapery are depicted in great clarity. Though pressed close against the picture frame, the space recedes naturally as the light hits on the block forms of concrete stoop and bench and shadows draw the eye toward the interior darkness glimpsed through the doorway and windows.

Born in Italy, Tina Modotti emigrated to the United States in 1918, beginning an acting career in the silent movies in Los Angeles, where she met Edward Weston. Married at the time to a Mexican diplomat, Modotti traveled to Mexico at her husband's death in 1922 and was later joined there by Weston. Modotti became Weston's student and her photographs share some formal characteristics—sculptural forms, great clarity, and sharp and precise detail. Modotti's subject matter, however, was generally more political, for she supported the Mexican Revolution and therefore chose to photograph scenes of labor and struggle. *Worker's Parade* (1926) records a worker's demonstration. The high vantage point serves to abstract groups of sombreros, but at the same time makes the content more powerful by emphasizing the mass and unity of the demonstrators. Modotti was also determined to showcase the vitality of Mexican women. *Woman Carrying Basket on Head* (c. 1925), conveys the dignity and beauty of a particular woman as she goes about her physically strenuous daily activities. Always dedicated to revolutionary movements, Modotti was deported from Mexico in 1930 for Communist activity.

Women traveling to the Southwest in these years were often escaping the rigid rules of social conduct found in more developed centers. For Henrietta Shore, who was brought up in high Victorian society in Toronto and who became a US citizen in 1921, New Mexico and ultimately California offered a respite from family members offended by her private life and from an art world that measured success in terms of exhibitions and sales. In 1927, Shore and her companion, fellow artist Helena Dunlop, traveled to New Mexico and Mexico. In Mexico, Shore admired the work of Jean Charlot and José Clemente Orozco. The influence of Mexico and the Mexican muralist style on Shore's art can be seen in paintings that document working-day life such as *Mexican Bathers* (1927-28) and *Women of Oaxaca* (1928). Shore had also been producing intensely colored, close-up views of plants and shells for about a decade; in *Maguey (*c. 1928), she abstracted the important elements of fibrous plants native to the region. The linear structure of the cactus, with its central, light-filled core and tall, spikey branches radiating upward, combines Shore's predilection for plants with her belief that the source of all spiritual life was located in nature.

Shore's contemporary Agnes Pelton also produced abstractions from nature. In 1919, Pelton traveled to Taos to visit Mabel Dodge, whom she had met in 1913 and with whom she remained friends until the 1930s. Pelton's first experience of the Southwest and desert living was the beginning of a deep appreciation of the area's spectacular beauty. By 1932, she had moved to the California desert, explaining that

Jan Matulka

Hopi Snake Dance, Number I, 1917–18

"the spirit of this region has taken me in, accepted me."[8] As an artist, Pelton had an abiding interest in spiritualism, which agreed with the writings of Russian-born artist Wassily Kandinsky, for whom art reflected an inner spirit that abstraction was best suited to express. *Winged Peace* (1933), with its central glowing white orb supported by fanlike wings, is a metaphor for divinity—for the light and repose and comfort that is found in unity with the spiritual world. An abstract image of transcendence, the painting was also inspired by Pelton's close observations of desert light and nighttime sky. The artist also produced realistic paintings of the desert during the 1930s and 1940s, which she sold to tourists in order to make a living.

Pelton's and Shore's nature-derived abstractions remained essentially representational, unlike the Cubist-derived abstractions produced by George L.K. Morris. The masklike, dancing forms, both curvilinear and straight, in *Indian Concretion* (1938) seem to contain some hieroglyphic references to Native American culture, but Morris' focus here is on the formal elements of the composition. Produced on the eve of World War II, this painting is unique in the exhibition for its pure abstraction—even the most avant-garde modernists in Mexico and New Mexico in the first decades of this century remained faithful to representational imagery.

Though landscape painting was on the decline at the turn of the century, in modernist work inspired by the Southwest, it became a major theme. There was also a great interest in Native rituals, Hispanic missions, and adobe architecture. The modernists in (New) Mexico shared a reverence for nature, an interest in its cultural diversity, and a belief in painterly experimentation.

CYNTHIA ROZNOY

1. D.H. Lawrence, quoted in Charles Eldredge, "The Faraway Nearby," in Charles Eldredge, Julie Schimmel, and William Truettner, *Art in New Mexico, 1900–1945: Paths to Taos and Santa Fe*, exh. cat. (Washington, D.C.: National Museum of American Art, 1986), pp. 184–85.

2. Robert Henri, *The Art Spirit* (New York: Harper & Row Publishers, 1984), pp. 148–49.

3. Quoted in James Kraft and Helen Farr Sloan, *John Sloan in Santa Fe*, exh. cat. (Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1981), p. 36.

4. John Johnson Sweeney, *Stuart Davis*, exh. cat. (New York: The Museum of Modern Art, 1945), p. 15.

5. Quoted in Lloyd Goodrich and Doris Bry, *Georgia O'Keeffe*, exh. cat. (New York: Whitney Museum of American Art, 1970), p. 23.

6. Ansel Adams with Mary Street Alinder, *Ansel Adams: An Autobiography* (Boston: New York Graphic Society, 1985), p. 273.

7. Quoted in Ben Maddow, *Weston: Seventy Photographs* (Boston: New York Graphic Society, 1978), p. 64.

8. Quoted in Michael Zakian, *Agnes Pelton: Poet of Nature*, exh. cat. (Palm Springs, California: Palm Springs Desert Museum, 1995), p. 67.

Works in the Exhibition

Unless otherwise indicated, all works are from the Permanent Collection of the Whitney Museum of Americon Art. Dimensions are in inches; height precedes width.

Ansel Adams (1902–84)

New Mexico, 1933
Gelatin silver print, 7 1/4 x 9 1/2
The Museum of Modern Art, New York; Gift of Albert M. Bender

Reor of Ronchos Church, 1937
Gelatin silver print, 7 1/2 x 9 3/8
The Museum of Modern Art, New York; Gift of David H. McAlpin

Dunes, Hozy Sun, White Sonds Notionol Monument, New Mexico, 1941 (printed 1950)
Gelatin silver print, 9 5/16 x 6 3/4
The Museum of Modern Art, New York; Gift of David H. McAlpin

Moonrise, Hernondez, New Mexico, 1941
Gelatin silver print, 15 x 18 1/2
The Museum of Modern Art, New York; Gift of the photographer

Kenneth M. Adams (1897–1966)

New Mexico Villoge Under Snow, 1929
Lithograph: sheet, 15 7/8 x 20 1/2; image, 13 x 18 1/2
Purchase 40.17

Jozef G. Bakos (1891–1977)

Santo Fe Conyon, 1931
Oil on canvas, 32 x 40
Purchase 33.1

George Bellows (1882–1925)

Chimoyo, 1917
Oil on canvas, 30 x 44
Museum of Fine Arts, Santa Fe; Anonymous gift

Dorothy Brett (1883–1977)

Portroit of o Lody, 1933
Oil on linen, 35 x 25 1/4
Museum of Fine Arts, Museum of New Mexico, Santa Fe; Bequest of Helen Miller Jones

Howard Cook (1901–1980)

Toos Plozo, 1927
Etching: sheet, 10 x 13 3/4; plate, 8 x 11 15/16
Purchase 31.961

Mexican Interior, 1933
Etching: sheet, 17 1/2 x 12; plate, 16 x 10 3/4
Gift of Mr. and Mrs. R. Gray Winnan 72.19

Catharine Critcher (1868–1968)

Hopi Pottery Moker, c. 1927
Oil on canvas, 40 x 30
Museum of Fine Arts, Museum of New Mexico, Santa Fe; Gift of Toy D. and Helen Savage

Andrew Dasburg (1887–1979)

Spring Londscope, c. 1930
Watercolor on paper, 12 x 15 3/4
Gift of Gertrude Vanderbilt Whitney 31.415

Toos Houses (New Mexicon Villoge), 1939
Oil on canvas, 24 x 30
Museum of Fine Arts, Museum of New Mexico, Santa Fe; Gift of Mrs. Cyrus McCormick

Randall Davey (1887–1964)

Cows Drinking, 1921
Etching: sheet, 6 x 8; plate, 4 5/16 x 5 13/16
Gift of Gertrude Vanderbilt Whitney 31.656.1

New Mexico Londscope, 1921
Etching: sheet, 7 3/8 x 10 3/8; plate, 5 1/8 x 7 7/16
Gift of Gertrude Vanderbilt Whitney 31.656.5

Penitentes, 1921
Etching: sheet, 7 1/4 x 10 1/8; plate, 5 1/8 x 7 7/16
Gift of Gertrude Vanderbilt Whitney 31.656.7

Wild Horses—Cowboys Reunion, 1921
Etching: sheet, 7 1/8; x 10 1/2; plate, 5 x 7 7/16
Gift of Gertrude Vanderbilt Whitney 31.656.10

Stuart Davis (1892–1964)

New Mexicon Londscope, 1923
Oil on canvas, 22 x 32
Gift of Gertrude Vanderbilt Whitney 31.174

Marsden Hartley (1877–1943)

Cemetery, New Mexico, 1924
Oil on canvas, 31 5/8 x 39 1/4
The Metropolitan Museum of Art, New York; Alfred Stieglitz Collection

Morgenrot, Mexico, 1932
Oil on board, 25 x 23
Babcock Galleries, New York

Robert Henri (1865–1929)

Portroit of Dieguito, 1916
Oil on canvas, 65 x 40
Museum of Fine Arts, Museum of New Mexico, Santa Fe; Gift of the artist

Tina Modotti

Woman Carrying Basket on Head, c. 1925

At the Buffolo Donce, Tesnque, 1917
Charcoal on paper, 12 x 19 3/8
Gift of Rita and Daniel Fraad, Jr. 66.125

Stefan Hirsch (1899–1964)

Pic of Orizobo, 1932
Oil on canvas, 29 1/4 x 39 1/4
Purchase 33.14

Edward Hopper (1882–1967)

Adobes and Shed, New Mexico, 1925
Watercolor on paper, 13 7/8 x 19 15/16
Josephine N. Hopper Bequest 70.1121

Locomotive and Freight Cor, 1925
Watercolor on paper, 13 7/8 x 19 15/16
Josephine N. Hopper Bequest 70.1144

Roilrood Trestle in the Desert, 1925
Watercolor on paper, 13 13/16 x 9 7/8
Josephine N. Hopper Bequest 70.1099

St. Michoel's College, Sonta Fe, 1925
Watercolor on paper, 13 7/8 x 19 15/16
Bequest of Josephine N. Hopper 70.1158

El Polocio, 1946
Watercolor on paper, 22 3/8 x 30 3/4
Exchange 50.2

Roofs, Soltillo, 1946
Watercolor on paper, 21 x 29
Josephine N. Hopper Bequest 70.1162

Yasuo Kuniyoshi (1889–1953)

Taxco, Mexico, 1935
Lithograph: sheet, 22 3/4 x 15 15/16;
image, 12 x 14 1/2
Katherine Schmidt Schubert Bequest
81.43.26

Desert Womon, 1943
Casein on composition board, 16 x 11 7/8
Gift of Mr. and Mrs. Allan D. Emil 56.35

John Ward Lockwood (1894–1963)
The Plozo, Toos, 1929
Lithograph: sheet, 13 11/16 x 16 7/8;
image, 11 x 13 9/16
Purchase 31.769

John Marin (1870–1953)

Dance of the Sonto Domingo Indions, 1929
Watercolor and charcoal on paper, 22 x 30 1/4
The Metropolitan Museum of Art, New York;
Alfred Stieglitz Collection

Jan Matulka (1890–1972)

Hopi Snake Donce, Number I, 1917–18
Crayon, watercolor, and graphite on paper,
15 x 12
Gift of Gertrude W. Dennis 79.38

Hopi Snoke Donce, Number II, 1917–18
Crayon, watercolor, and graphite on paper,
15 x 12
Gift of Gertrude W. Dennis 79.39

Tina Modotti (1896–1942)

Mexican Archway, c. 1925
Gelatin silver print, 2 7/8 x 3 3/4
International Museum of Photography
at George Eastman House, Rochester,
New York

Mexicon House, c. 1925
Gelatin silver print, 2 15/16 x 3 15/16
International Museum of Photography
at George Eastman House, Rochester,
New York

Piñatas, c. 1925
Gelatin silver print, 3 7/8 x 2 15/16
International Museum of Photography
at George Eastman House, Rochester,
New York

Woman Carrying Basket on Head, c. 1925
Gelatin silver print, 3 7/8 x 3
International Museum of Photography
at George Eastman House, Rochester,
New York

Worker's Porode, 1926
Gelatin silver print, 8 1/2 x 7 1/4
The Museum of Modern Art, New York;
Given anonymously

Muchacho with Sombrero, c. 1927
Gelatin silver print, 3 9/16 x 2 5/8
International Museum of Photography
at George Eastman House, Rochester,
New York

John Sloan

Knees and Aborigines, 1927

George L.K. Morris (1905–1975)

Indian Concretian, 1938
Oil on canvas, 45 3/8 x 36 1/8
Gift of Mr. Jerry Leiber 84.70.1

Georgia O'Keeffe (1887–1986)

The Mauntain, New Mexico, 1931
Oil on canvas, 30 1/16 x 36 1/8
Purchase 32.14

Summer Days, 1936
Oil on canvas, 36 x 30
Gift of Calvin Klein 94.171

A Sunflawer fram Maggie, 1937
Oil on canvas, 16 x 20
Museum of Fine Arts, Boston; Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Agnes Pelton (1881–1961)

Winged Peace, 1933
Oil on canvas, 13 1/8 x 20 1/8
Perlmutter Fine Arts, San Francisco

Henrietta Shore (1880–1963)

Mexican Bathers, 1927–28
Oil on canvas, 26 x 26
Collection of Mr. and Mrs. W. Murray Dell

Women af Oaxaca, 1928
Lithograph, 14 x 18 1/2
Collection of Mr. and Mrs. W. Murray Dell

Maguey, c. 1928
Oil on canvas, 30 x 26
Collection of Edwin Gregson

John Sloan (1871–1951)

East at Sunset, 1921
Oil on canvas, 26 x 32
Kraushaar Galleries, New York

Dragan af the Rio Grande, 1922
Etching: sheet, 10 1/8 x 12 9/16;
plate, 2 1/8 x 5 1/8
Purchase 31.873

Indian Detour, 1927
Etching: sheet, 9 5/8 x 12 5/8;
plate, 7 1/8 x 6 15/16
Purchase 31.895

Knees and Aborigines, 1927
Etching: sheet, 12 7/16 x 9 9/16;
plate, 6 7/8 x 5 15/16
Purchase 31.896

Paul Strand (1890–1976)

Ghost Tawn, Red River, New Mexico, 1930
(posthumous print by Richard Benson)
Gelatin silver print, 9 1/2 x 7 1/2
Center for Creative Photography, University of Arizona, Tucson

St. Francis Church, Rancha de Taas, New Mexico, 1931
Palladium print, 7 9/16 x 9 1/16
Gift of Michael E. Hoffman in honor of Sondra Gilman 91.102.4

Man, Tenancingo de Degallada, Mexico, 1933
Gelatin silver print, 9 3/16 x 7 1/4
Center for Creative Photography, University of Arizona, Tucson

Waman and Bay, Tenancingo de Degallada, Mexico, 1933
Gelatin silver print, 9 3/16 x 7 1/4
Center for Creative Photography, University of Arizona, Tucson

Edward Weston (1886–1958)

Plaza Tepalzatlán, 1924
Platinum print, 7 9/16 x 9 9/16
The Museum of Modern Art, New York; Purchase

Mexica, D.F., 1925
Platinum print, 9 9/16 x 7 3/16
The Museum of Modern Art, New York; Gift of the photographer

Pulqueria, Mexica, 1926 (printed 1941)
Gelatin silver print, 7 1/2 x 9 3/8
The Museum of Modern Art, New York; Given anonymously

White Sands, New Mexica, 1941 (printed by Brett Weston, 1953)
Gelatin silver print, 7 1/2 x 9 9/16
The Museum of Modern Art, New York; Gift of David H. McAlpin

Mahonri Young (1877–1957)

Carrals at Palacca, 1917–19
Etching: sheet, 9 1/2 x 20; plate, 6 1/8 x 16 3/8
Purchase 36.63

Navaja Woman and Pony, 1919
Drypoint: sheet, 4 3/8 x 6 3/16;
plate, 3 15/16 x 5 15/16
Gift of Gertrude Vanderbilt Whitney 31.943

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Cover:

Henrietta Shore
Maguey, c. 1928

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